

MODERN PAINTINGS AND DRAWINGS BY FRENCH AND AMERICAN ARTISTS

PROPERTY OF

J. BARRY GREENE

PEPSI-COLA COMPANY

MAX STUDLEY

OTHER OWNERS

**PUBLIC AUCTION SALE
DECEMBER 13 AT 8 P.M.**

**PARKE-BERNET GALLERIES · INC
980 MADISON AVENUE
NEW YORK · 1950**

NYM1402-P2137

SALE NUMBER 1209

EXHIBITION FROM SATURDAY, DECEMBER 9 TO DATE OF SALE
WEEKDAYS 10 TO 5, CLOSED SUNDAY

MODERN PAINTINGS AND DRAWINGS

TOULOUSE-LAUTREC, COROT, BOLDINI

PICASSO, CHIRICO, BRAQUE, UTRILLO

KOKOSCHKA, BOMBOIS, SOUTINE, BROCKHURST

A Small Group of Modern Prints

PROPERTY OF

J. BARRY GREENE

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Public Auction Sale

December 13 at 8 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK · 1950

The Parke-Bernet Galleries
Will Execute Your Bids
Without Charge
If You Are Unable to Attend
the Sale in Person

P R I C E D C A T A L O G U E S

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the cost of the
catalogue

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NEW YORK

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

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2. The Galleries has endeavored to catalogue and describe correctly the property to be sold but it does not warrant or represent and it shall not be responsible for the correctness of description, genuineness, authenticity, authorship, provenience or condition of said property and no statement contained in the catalogue or made orally at the sale or elsewhere shall be deemed to be such warranty, representation or assumption of liability.
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EVENING SESSION

Wednesday, December 13, 1950 at 8 p. m.

CATALOGUE NUMBERS 1 TO 95 INCLUSIVE

PRINTS

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

90 1. *FEMME COUCHEE (TOURNEE A GAUCHE)*. Etching. Delteil No. 15. Second state of two. Proof signed in the plate. Fine impression on Japan paper. Framed.

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

90 2. *CLAUDE RENOIR, DE TROIS-QUARTS A DROITE*. Soft-ground etching. Delteil No. 18. Second state of two. Proof signed in pencil. No. 21 of 50 numbered impressions. Framed.

GEORGES ROUAULT FRENCH: B. 1871

50 3. *SCENES FROM ANDRE SUARES' 'PASSION'*: Two wood engravings. Signed in the black with initials. Impression on thick paper. Small folios, framed.

HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901

80 4. *FOLIES-BERGERE: LES PUDEURS DE M. PRUDHOMME*. Lithograph. Delteil No. 46. Only state. Proof signed in the stone with the monogram and the red stamp. Fine impression. Limited to 100 numbered proofs. Framed.

HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901

50 5. *GUY ET MEALY, DANS PARIS QUI MARCHE*. Lithograph. Delteil No. 270. Only state. Proof signed in pencil. Impression in brown ink on Japan paper, signed also with the red monogram stamp. Edition limited to 100 numbered proofs. Framed.

100 PABLO PICASSO SPANISH: B. 1881

6. *PORTRAIT A DEUX FACES*. Aquatint. Engraved by Laesmière, Paris, 1903, and printed in colors. A woman, with beflowered hat, before a light yellow and orange striped background. Signed in pencil PICASSO. 16 $\frac{1}{4}$ x 12 $\frac{1}{4}$ inches

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

7. *LA BAIGNEUSE DEBOUT A MI-JAMBES*. Etching. Delteil No. 23. Only state. Plate unsigned. Fine impression on Japan paper. Framed.

35-

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

8. *YVETTE GUILBERT*. Five lithographs. 1898. Delteil Nos. 253, 254, 255, 257, 258. Being plates II, III, IV, V, and VI of the 'Série Anglaise'. All published states. Signed in the stone with the monogram. Small folios, framed. [Lot.]

130

GEORGES ROUAULT

FRENCH: b. 1871

9. *VERONIQUE—FROM ANDRE SUARES' 'PASSION'*. Plate IV. Etching printed in colors. Brilliant impression. Signed in the plate and dated 1936. Limited. Small folio, framed.

100-

GEORGES ROUAULT

FRENCH: b. 1871

80-
10. *CHRIST ET LES MARIES—FROM ANDRE SUARES' 'PASSION'*. Plate XIII. Etching printed in colors. Brilliant impression. Signed in the plate and dated 1936. Limited. Small folio, framed.

PAINTINGS AND DRAWINGS

AUGUSTE RODIN

FRENCH: 1840-1917

11. *NUDE*. Seated figure of a nude young woman, turned to the right, with her head bent down and her long black hair falling over the raised right knee. Signed at lower right AUG. RODIN. (N. Y. Private Collector)

Pencil and watercolor: 14 $\frac{1}{4}$ x 10 inches

160-
86

AUGUSTE RODIN

FRENCH: 1840-1917

12. *DANCER*. Clad in a low-cut ankle-length dress, a young dancer is seen with her arms raised in a graceful curve over her head, which is bent to the right. Signed at lower right AUG. RODIN. (N. Y. Private Collector)

Pencil and watercolor: 17 $\frac{1}{2}$ x 11 $\frac{1}{4}$ inches



[NUMBER 13]

400

CONSTANTIN GUYS

FRENCH: 1805-1892

13. *THREE RIDERS*. Two gentlemen in high silk hats are galloping towards the right, another approaching them from the background. Stamped at lower left C. GUYS, COLL. NADAR.

Ink wash and pen on buff paper: 6 x 8 inches

Collection Nadar, Paris

From Hugo Perls, New York

Exhibited at the Pasadena Art Institute, Pasadena, Calif., 1949

[See illustration]

170

MARIE LAURENCIN

FRENCH: b. 1885

14. *PORTRAIT OF A GIRL*. Head and shoulders of a young girl wearing a blue necklace with a wreath of leaves in her hair and a rose at her bosom. Light blue and gray shaded background. Signed at lower right MARIE LAURENCIN.

Colored crayon: 10 1/2 x 8 1/2 inches

165
CONSTANTIN GUYS

FRENCH: 1805-1892

15. *EQUESTRIANS: TWO SKETCHES*. [A] A gentleman in high silk hat, is seen from the back in *profil perdu*, mounted on a thoroughbred. Pencil. [B] A young horseman is trotting his horse to the left, the bridle in his left hand, a switch in the other. Both stamped C. GUYS, COLL. NADAR. Ink wash.

5½ x 4 x 5½ x 4¼ inches

Collection Nadar, Paris

From Hugo Perls, New York

Exhibited at the Pasadena Art Institute, Pasadena, Calif., 1949

175
PAWEL TSCHELITCHEW

RUSSIAN CONTEMPORARY

16. *STUDY OF HORSES AND STUDY FOR 'LEAF CHILDREN': PAIR DRAWINGS*. One depicting studies of performing circus horses; signed and dated 1930. The other showing an Arabian woman seated on the ground near a cactus; a nude boy perched in the fork of a tree bough above. Signed and dated 1940, and bearing a MS inscription, indicating a Xmas gift, 1942.

Pen and India wash: 10¼ x 8 inches

90
GEORGE B. LUKS

AMERICAN: 1866-1933

17. *SUNFLOWERS*. View of a corner of a garden with masses of yellow sunflowers, blue delphiniums and scarlet salvia. Signed at lower right GEORGE LUKS. (N. Y. Private Collector)

Millboard: 8½ x 10½ inches

10
LOUIS M. EILSHEMIUS

AMERICAN: 1864-1941

17A. *LAKE SCENES: PAIR LANDSCAPES*. One depicting two women bathing in the lake between masses of tall trees; the other, a figure boating on a pool bordered with trees and burned stumps. Both signed EILSHEMIUS, and dated 1920. (N. Y. Private Collector)

Gouache: 8¾ x 11½ inches

230
DIEGO M. RIVERA

MEXICAN: B. 1886

18. *MELON CARRIER*. A barefoot woman, clad in a gray coat with purple belt, is seen from the front, carrying on her back a huge barrel filled with green melons. Signed at lower left DIEGO RIVERA, and dated '41.

Watercolor: 15 x 11 inches

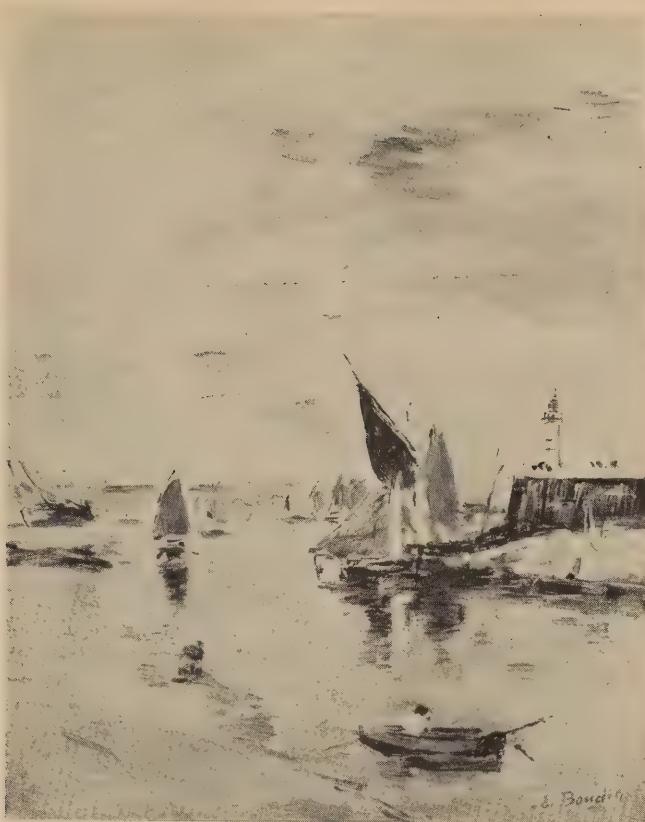
515
PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

19. *STUDY, NEAR CAGNES*. Brick-roofed white cottages, on hills covered with yellow grass near the seashore, with distant mountains under a deep blue sky. Signed at lower right with initial R. (Merman)

6½ x 5¼ inches

Note: A MS certificate by André Schoeller, dated *Paris, Decembre 8, 1949*, will be given to the purchaser.



900.

[NUMBER 20]

EUGENE LOUIS BOUDIN

FRENCH: 1825-1908

20. *TROUVILLE*. An inlet with a sandy beach at the left extends into the foreground; the brown sails of fishing boats, moored at the right bank near a lighthouse, are reflected in the clear blue water. A man is seated in a small rowboat in the immediate foreground. Signed at lower right E. BOUDIN. (N. Y. Private Collector)

Panel: 11 x 8 inches

From André Weil, Paris

[See illustration]

225-

JEAN EDOUARD VUILLARD

FRENCH: 1867-1940

21. *AU JARDIN DES TUILLERIES*. A lady wearing a black dress, and busy with needle-work, is seen seated in the park; flower beds and paths surround a fountain with a stone monument, in the right distance. Signed at lower left E. VUILLARD. (Paris Private Collector)

Pastel: 5 x 5 inches

EUGENE LOUIS BOUDIN

FRENCH: 1825-1908

22. *HARBOR SCENE*. In a bay extending in a semi-circle, rigged sailing boats are lined up at the right; others moored at the pier at the left under a storm swept cloudy sky. Signed at lower right E. BOUDIN. Panel: $5\frac{1}{4} \times 8\frac{3}{4}$ inches

Collection Caën, Paris

From Cottier & Co., New York

From the Fearon Galleries, New York

MARC CHAGALL

RUSSIAN: B. 1887

23. *NUDE WITH FLOWERS*. Reclining on a day bed, a nude girl faces the observer, with her legs crossed and her right hand on her stomach. In the centre, behind the bed, stands a colorful bouquet in a glazed ovoid bowl; gold and orange red draperies on either side. *Gouache: 13 1/4 x 9 1/2 inches*

Gouache: 13 1/4 x 9 1/2 inches

GEORGES BRAQUE

FRENCH: B. 1882

24. *CUBISTIC COMPOSITION*. Two lemons on a brown wooden table, painted in buff and brown triangular forms; a black triangle protruding in the rear before a yellow patterned background. Signed at lower right G. BRAQUE. (N. Y. Private Collector) Board: 6 x 7 inches

Board: 6 x 7 inches

JEAN LOUIS FORAIN

FRENCH: 1852-1931

25. *PORTRAIT OF A LADY*. Half-length figure to half right of a young lady wearing a tight-waisted black dress edged with fur, and a green-trimmed black hat, resting her arms on a high-backed chair. Signed at upper right with initials J. L. F. (*N. Y. Private Collector*) Pastel: 14½ x 12½ inches

Pastel: 14 1/2 x 12 1/2 inches

JOAN MIRO

SPANISH: B. 1893

26. *ABSTRACT COMPOSITIONS: PAIR DRAWINGS.* [A] Profile figure, to the left, with the sun on top and fish-like motive near the bottom. [B] Uninhibited record of the artist's reaction of something seen in nature, perhaps suggested by an animal. Signed on back JOAN MIRÓ, and dated 1930. (Jaffe)

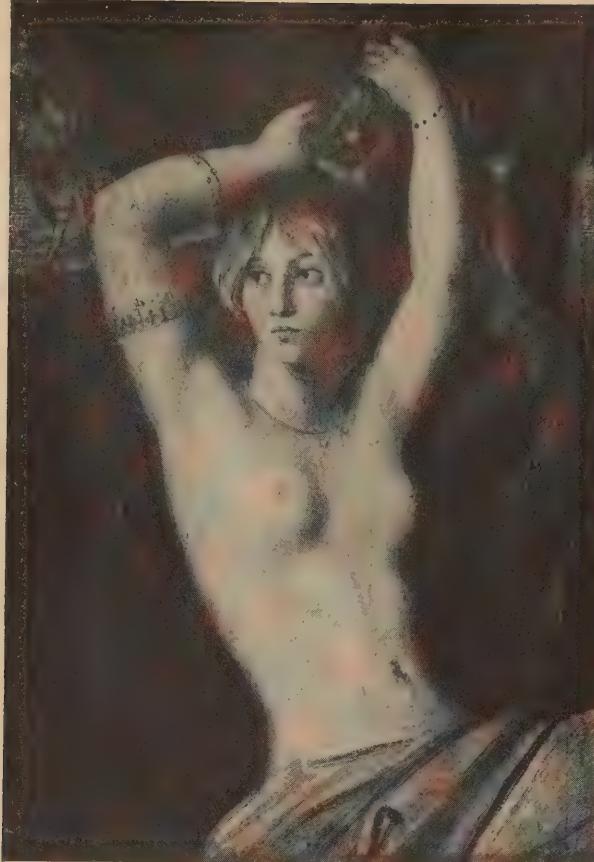
Pencil: $24\frac{1}{2} \times 18\frac{1}{4}$ inches

LUIGI LOIR

FRENCH: 1845-1916

27. BEACH SCENE. Populated by lively groups, a sandy beach extends into the foreground before a beflagged casino at the left. Steep rocks in the middle distance line the green water. Signed at lower left LOIR, LUIGI.

9½ x 13½ inches



[NUMBER 28]

600

THEODORE CHASSERIAU

FRENCH: 1819-1856

28. NUDE. Three-quarter-length portrait of a nude seated girl, looking towards the left, her arms above her head, arranging her long blonde hair; gold and beaded bracelets adorn her arms, a brown and white drapery lying across her lap. Green landscape background. (N. Y. Private Collector)

8 $\frac{1}{4}$ x 5 $\frac{3}{4}$ inches

Note: This is a study for the famous painting, *Esther*, in the Louvre.

Compare Richard Muther, *Ein Jahrhundert Französischer Malerei*, 1901, p. 59

Compare Gustav Pauli, *Propyläen Kunstgeschichte, Die Kunst des Klassizismus und der Romantik*, 1925, p. 367

[See illustration]

225
JEAN FRANCOIS RAFFAELLI

FRENCH: 1850-1924

29. *PARIS STREET SCENE*. A cobblestone square, enlivened with cabs, pedestrians, and a horse-drawn bus at the left, extends before the Palais Bourbon (La Chambre des Députés), with the monument of *La Victoire* in front of it. Signed at lower right J. F. RAFFAELLI. (*Paris Private Collector*)

Watercolor: $9\frac{1}{2} \times 18$ inches

MAURICE DE VLAMINCK

FRENCH: b. 1876

30. *LANDSCAPE*. A broad avenue, lined with denuded trees, leads to a turreted white château; in the distance on either side are green woods. Signed at lower right VLAMINCK. (*N. Y. Private Collector*)

Watercolor: 13×18 inches

225
CHILDE HASSAM, N.A.

AMERICAN: 1859-1935

31. *A SUMMER DAY*. Sailboats, with rose and amber sails, are reflected in the serene quiet waters of the lagoon, with the distant outlines of Venice in the rear. Signed at lower left CHILDE HASSAM, and inscribed *à son vieux Jack*. (*N. Y. Private Collector*)

Watercolor and crayon: $11\frac{1}{4} \times 19$ inches

From the Kleeman Galleries, New York

ARNOLD BOECKLIN

SWISS: 1827-1901

300
305
32. *THE PLAY OF THE WAVES*. A triton, lifting his right arm, is astride a dolphin in wavy green waters; nude naiads are playing near the rocky banks, and amors enliven the scene. Signed at lower right A. BÖCKLIN. (*Studley*)

Cradled panel: $10\frac{1}{2} \times 15\frac{1}{2}$ inches

Note: This is the study for the famous painting in the National Gallery, Berlin.

DIETZ EDZARD

GERMAN: b. 1893

300
33. *PORTRAIT OF A LADY*. Head and shoulders, slightly to the right, of a young woman with high coiffure and earrings, wearing a fluffy white dress with a red rose at the corsage. Signed at lower left D. EDZARD. (*N. Y. Private Collector*)

$16\frac{1}{4} \times 11$ inches

LOUIS VIVIN

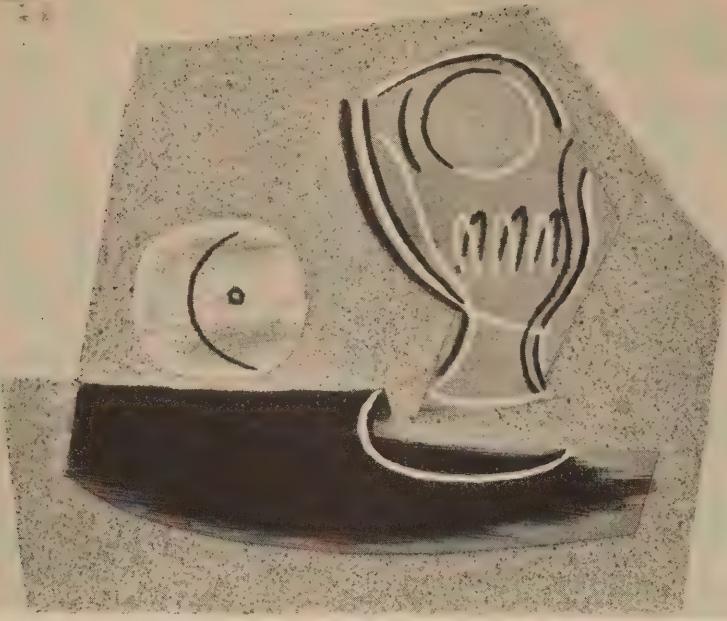
FRENCH: 1861-1936

200
34. *COQUETTERIE*. An aging actor is seen at bust length, seated in profile to the left before a dressing table, looking into a small oval mirror and powdering his face. He is wearing a white lawn cap and has a napkin tied around his neck on top of a blue checked jacket. Signed at lower left L. VIVIN.

Board: $9 \times 13\frac{1}{4}$ inches

Collection of Ted Sandler, New York

From the Carlebach Gallery, New York



[NUMBER 35]

675-

PABLO PICASSO

SPANISH: b. 1881

35. *LE VERRE BLEU*. Cubistic composition of a blue water glass standing on a brown wooden table; an apple at the left. A sand-colored background with a *collage* surface of actual sand. Signed at upper left PICASSO, and dated '23.

9 x 11 inches

From the Perls Galleries, New York

[See illustration]

220-

YASUO KUNIYOSHI

AMERICAN: b. 1893

36. *STILL LIFE*. A cluster of green grapes and two brown and yellow peaches upon a sloping table top; gray background. Signed at upper right YASUO KUNIYOSHI, and dated '33. (N. Y. Private Collector)

12 x 18½ inches

Acquired from the artist

375
CAMILLE BOMBOIS

FRENCH: B. 1883

375
37. *LE PECHEUR*. A young man, his back to the observer, stands fishing from the grassy bank of a placid lake on which grow water lilies; on the opposite border, brilliant trees are reflected in the water together with a red-roofed yellow house. A group of saplings and a birch at the left in the luxuriant grass. Signed at lower left **BOMBOIS CLLE.** $8\frac{3}{4} \times 13$ inches

Acquired from the artist

JEAN DUFY

FRENCH: B. 1888

250
38. *STILL LIFE*. On a multicolored checked table cloth stands a basket with fruit; before it, a green apple and a cut one, a delicate glass vase filled with flowers, and at the right, a blue and white cup. Signed at lower left **JEAN DUFY**, and dated '25. 13×18 inches

From the Galerie Zak, Paris

BENTON F. SCOTT

AMERICAN CONTEMPORARY

250
39. *WHITE FACE CLOWN*. Head and shoulders of a clown, turned to half right, looking upward; the tip of his nose and his mouth are heavily made up in red, and he wears a feather aigrette over his right ear. Rose ribbons trim his white costume. Signed at upper right **BENTON SCOTT**. (*Pepsi-Cola Company*) 16×14 inches

Reproduced in color in the *Pepsi-Cola Calendar*, 1949

HENRY MOORE, R.A.

BRITISH: 1831-1896

150
40. *NUDE*. Knee-length figure of a seated nude woman, seen from the front, with her hands clasped in her lap; painted in pale green and shaded in black and gray. Signed at lower right **MOORE**. *Gouache: 21\frac{1}{2} \times 14\frac{1}{2}* inches

STANLEY WILLIAM HAYTER

BRITISH: B. 1901

120
41. *CIRCUS ACT*. In the foreground, an arched doorway leads towards the *manège*, where, on different planes, tight-rope walkers are performing. Signed at lower right **HAYTER**, and dated 12.1.46. *Watercolor: 22\frac{1}{2} \times 28\frac{1}{2}* inches

CAMILLE BOMBOIS

FRENCH: B. 1883

500
42. *LA FERME*. Two buff farm buildings, with a green door between, enclose a neat backyard painted in rose shades and edged with grass. Before the stable at the right, stands a woman with a broom; another one seen inside the building at the left, a bench with pails in front of it. Signed at lower left **BOMBOIS CLLE.** (*N. Y. Private Collector*) $18\frac{1}{2} \times 25\frac{1}{2}$ inches

Collection of Wilhelm Uhde, Paris



[NUMBER 43]

650-

MAURICE UTRILLO

FRENCH: b. 1883

43. *L'EGLISE DE CLICHY*. The white church, with slate roof and spire, is seen at the bend of a small town square, lined by houses and colorful shop fronts. Saplings on the sidewalk surround the church, and isolated figures are walking on the quiet roadway. Inscribed at lower left *L'Eglise de Clichy (Seine)*. Signed at lower right MAURICE UTRILLO v.

Gouache: $12\frac{1}{4} \times 21$ inches

From the Galerie Petridès, Paris

[See illustration]

350

JEAN FRANCOIS RAFFAELLI

FRENCH: 1850-1924

44. *PLACE ST. AUGUSTIN*. Frontal view of the Trinité Church overlooking the wide square lined by amber and russet trees; horse-drawn cabs and pedestrians enliven the scene. A yellow bus, drawn by white horses, approaches from the right behind the protruding façade of a high building. Signed at lower left J. F. RAFFAËLLI.

$18\frac{1}{4} \times 15$ inches

350

JEAN FRANCOIS RAFFAELLI

FRENCH: 1850-1924

45. *LES INVALIDES*. At the end of a wide roadway, the impressive building with its gilded cupola rises above small neighboring gable-roofed houses; two veterans, on the sidewalk under the trees, are greeted by a mounted officer; girls throng a sight-seeing coach at the left. Signed at lower left J. F. RAFFAELLI.
(*Paris Private Collector*)

Gouache: 15 x 21 inches

370

JOHANN BARTHOLD JONGKIND

DUTCH: 1819-1891

46. *EVENING IN HOLLAND*. Flowing from a lake in the rear, a natural ditch extends into the foreground between marshy fields, where, at the right, a farm girl is wheeling a cart towards the spectator. At the left, farm buildings and a shade tree behind a picket fence, and russet trees outlined against rose evening clouds. Signed at lower left JONGKIND, and dated 1861. (*Greene*)

21 1/2 x 25 1/2 inches

275

LUCIEN ADRION

FRENCH: B. 1889

47. *A CANNES*. People are reclining in beach chairs on the promenade, which extends by the blue bay in a semi-circle, the big hotels at the left bathed in sunlight. Men and women in light summer clothes are strolling about. Signed at lower right ADRION.

25 1/2 x 32 inches

275

FRANK MEYERS BOGGS

AMERICAN: 1855-1926

48. *LA SEINE*. The Seine, spanned by the Pont des Arts, and enlivened by tug boats, flows into the foreground; the Louvre and the Gare d'Orsay on its embankments. Signed at lower left FRANK BOGGS, *Paris*.

21 1/4 x 25 inches

275

EDWARD CHAVEZ

AMERICAN CONTEMPORARY

49. *FISHING NETS (BRAZIL)*. Near the sea, glimpsed at the right, fishing nets are hung up to dry on tall rods pierced into a dune; at the right, a man in white shirt and sombrero is adjusting them. Signed at lower left EDWARD CHAVEZ.
(*Pepsi-Cola Company*)

36 x 20 inches

100

OLGA COSTA

MEXICAN CONTEMPORARY

50. *CONFIRMATION*. Under leafy trees, eight young Mexican girls, in white dresses and wearing lace veils and wreaths of white flowers, are standing in a circle on blooming fields; at the extreme left a symbolic white star is held by the youngest girl. Signed at upper right OLGA COSTA, and dated '44.

Gouache: 25 x 19 1/2 inches



652

[NUMBER 51]

CAMILLE BOMBOIS

FRENCH: B. 1883

51. *LES ROSES*. In an ultramarine blue vase placed on a wine red table cover, multicolored roses with buds are arranged against a black background. Petals and brilliant green leaves, together with a violet rose, are scattered beside a green volume in the foreground. Signed at lower left BOMBOIS CLLE. 16 x 13 inches

Acquired from the artist

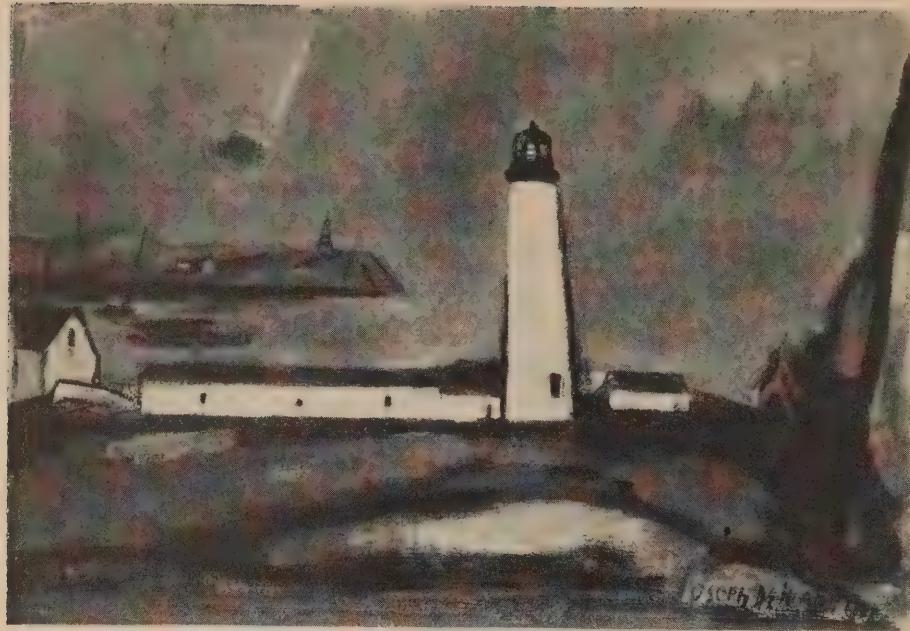
200

[See illustration]

LUCIEN ADRION

FRENCH: B. 1889

52. *PETIT CLAMART*. A forked suburban road, with a blooming patch of field and two slender trees in the front; before gas stations on either side, cars and trucks are parked. At the left, at the bend of the street, a red-tiled buff house with a café. Signed at lower right ADRION, and dated '37. 25 1/2 x 32 inches



[NUMBER 53]

200
JOSEPH DE MARTINI

AMERICAN CONTEMPORARY

53. *THE LIGHTHOUSE*. On a little bay, with an emerald green island at the left, stands a white lighthouse, with adjoining flat-roofed buildings outlined against a deep blue night sky; the rising moon illuminates green hills at the left and patches of grass in the front. Signed at lower right JOSEPH DE MARTINI. (*Pepsi-Cola Company*)

20 x 30 inches

Exhibition, Paintings by American Artists, Macbeth Galleries, New York

[See illustration]

535
LAMAR DODD

AMERICAN: B. 1909

54. *THE BREAKER*. On either side, a huge breaker is approaching a dam built of heavy angular break-water piles, painted in gray and tawny red shades; gray storm clouds above the dark sea. Signed at lower right LAMAR DODD, and dated '46. (*Pepsi-Cola Company*)

24 x 36 inches



[NUMBER 55]

6 ✓ 5
CLARENCE E. VAN DUZER

AMERICAN CONTEMPORARY

55. *FIRST PERFORMANCE*. A lively group of clowns, dancers and jockeys, together with dogs in costume, throng the foreground, before a curtain partitioning off the back stage section from the circus itself, where acts are being performed, visible through openings on either side. Signed at lower right VAN DUZER, and dated '47. (*Pepsi-Cola Company*)

Tempera on masonite board: 20 x 44 inches

[See illustration]

3 00
MILTON C. AVERY

AMERICAN: b. 1893

56. *THE QUARRY*. The artist in bathing trunks, in profile to the left, is seated on a diving board on the bank of a greenish blue lake; his daughter astride a surf board at the right, and another figure floating in the water on the opposite side. His black dog, named 'Picasso' is seated, panting, in the foreground. Signed at lower centre MILTON AVERY. (*N. Y. Private Collector*)

24 x 30 inches

Painted about 1942

Acquired from the artist



[NUMBER 57]

450

GREGORIO PRESTOPINO

57. *MORNING CONFERENCE*. Three men in working clothes, one seen from the back, are standing in a snow-covered suburban yard, their hands gesticulating in lively fashion. Behind a fence in the rear, a bare tree and a red brick building are outlined against an early morning winter sky. Signed at lower left PRESTOPINO. (*Pepsi-Cola Company*)

AMERICAN CONTEMPORARY

Board: $30\frac{1}{2} \times 26$ inches

Exhibited at the Brooklyn Museum of Arts and Sciences, Brooklyn, N. Y.

[See illustration]



[NUMBER 58]

725-

DIETZ EDZARD

GERMAN: b. 1893

58. *AU BAR A LA PLAGE*. Under a parasol on a terrace with a view to the seashore, and seen at half length, a young girl in black dress and flowered *bergère* hat, is seated at a table looking dreamily to the right, while stirring a drink with her gloved right hand. A young man, only partly visible, is looking at her from the left. Signed at lower right D. EDZARD.

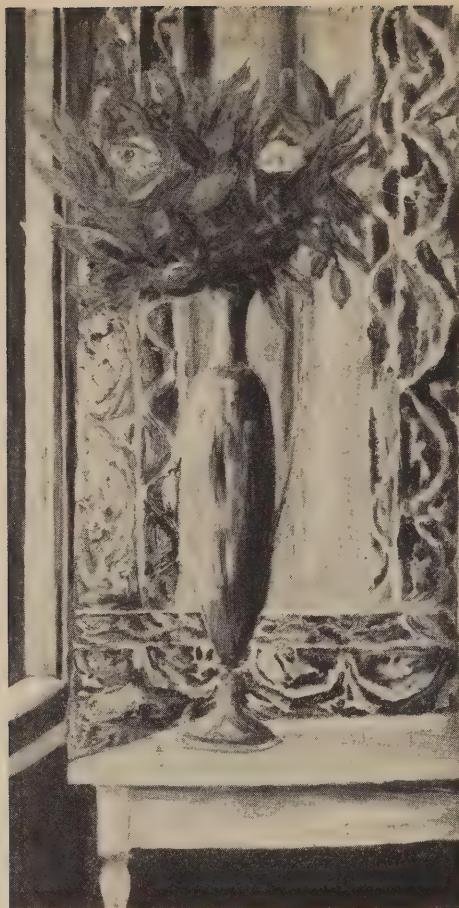
$21\frac{1}{2} \times 16$ inches

Painted in 1937

From Durand-Ruel, New York

Exhibited at the Pasadena Art Institute, Pasadena, Calif., 1949

[See illustration]



[NUMBER 59]

CHAIM SOUTINE

LITHUANIAN: 1894-1944

59. *STILL LIFE*. A slender silver ewer, standing on a brilliant yellow table, is filled with orange-red roses and abundant leafage; before a light brown hanging adorned with a lively oriental border of yellow and blue. Signed at lower right SOUTINE. (*Paris Private Collector*)

36 x 18 inches

Painted in Paris before 1918

Exhibited at the Jewish Art Club, Warsaw

[See illustration]



[NUMBER 60]

475-

JULES PASCIN

AMERICAN: 1885-1930

60. NUDE. A nude chestnut-haired girl, seen from the front, is portrayed at almost full length, seated on a cushion on a mahogany chair, her arms clasped behind her head. (*N. Y. Private Collector*) $36\frac{1}{2} \times 25\frac{1}{2}$ inches

Painted in Paris in 1923

Collection of Lucy Krohg, Paris

From the Galerie Bing, Paris

[See illustration]



[NUMBER 61]

800

CAMILLE BOMBOIS

FRENCH: B. 1883

61. *SELF-PORTAIT*. Under an arched underpass, the artist in blue jacket and straw hat stands in the foreground, on a broad brick road, which descends to the rear towards a clump of cottages built on the shore of a lake, with mountain ranges in the background; the roadside at the left is profusely overgrown with reeds. Signed at lower right BOMBOIS CLLE. (N. Y. *Private Collector*)

24 x 32 inches

Collection of Wilhelm Uhde, Paris

[See illustration]



[NUMBER 62]

900

OSKAR KOKOSCHKA

AUSTRIAN: B. 1886

62. CRUCIFIXION. In the centre the Savior is seen on the cross, with S. Mary, in orange-red gown and white wimple, standing at the left, and S. John kneeling in prayer at the right, a skull and bones before him. Buildings are close by on either side, and from the left a mounted Roman soldier, on a white prancing horse, approaches the scene. Signed at lower left with initials o. k. (N. Y. Private Collector) 22 x 27 inches

Note: This is one of the rare religious paintings done by the artist, and was presented to Mrs. Alma Mahler-Werfel in 1925.¹

[See illustration]



[NUMBER 63]

1250

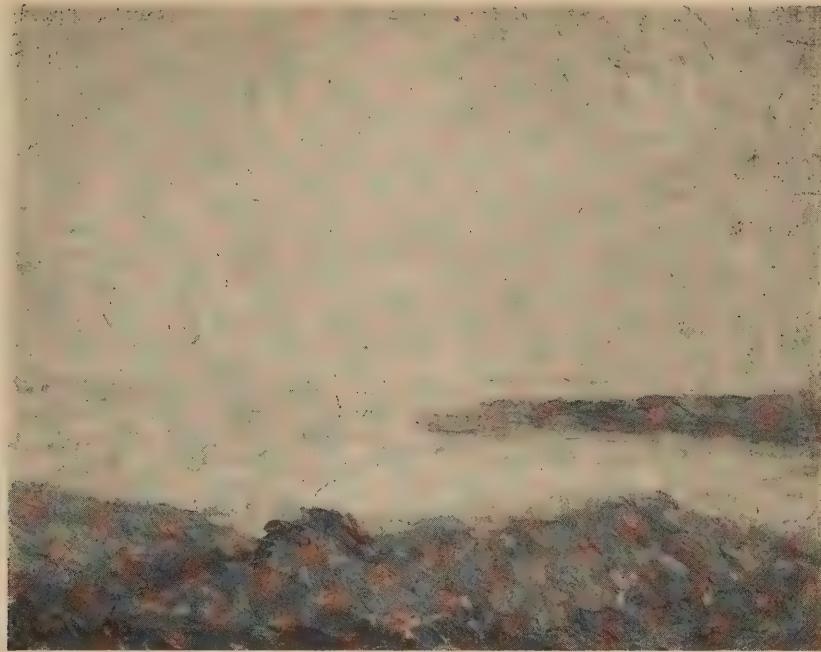
MAURICE UTRILLO

FRENCH: B. 1883

63. *BOURG LA REINE*. A broad snow-covered roadway, with five figures in the centre, extends into the foreground, lined by denuded saplings along the sidewalk; at the left, a buff building with green shutters is outlined against a gray winter sky; at the right, a row of multi-colored suburban houses, with green front doors. Signed at lower right MAURICE UTRILLO V. 18 x 22 inches

From the Galerie Petridès, Paris

[See illustration]



[NUMBER 64]

525

CLAUDE MONET

FRENCH: 1840-1926

64. *HAZY MORNING*. The pale winter sun is reflected in the calm waters of a bay, which is enclosed by stretches of faded reddish beach grass. Signed at lower left with initials c. m., and dated '93. (*Greene*)

17 x 21½ inches

[See illustration]

120 -

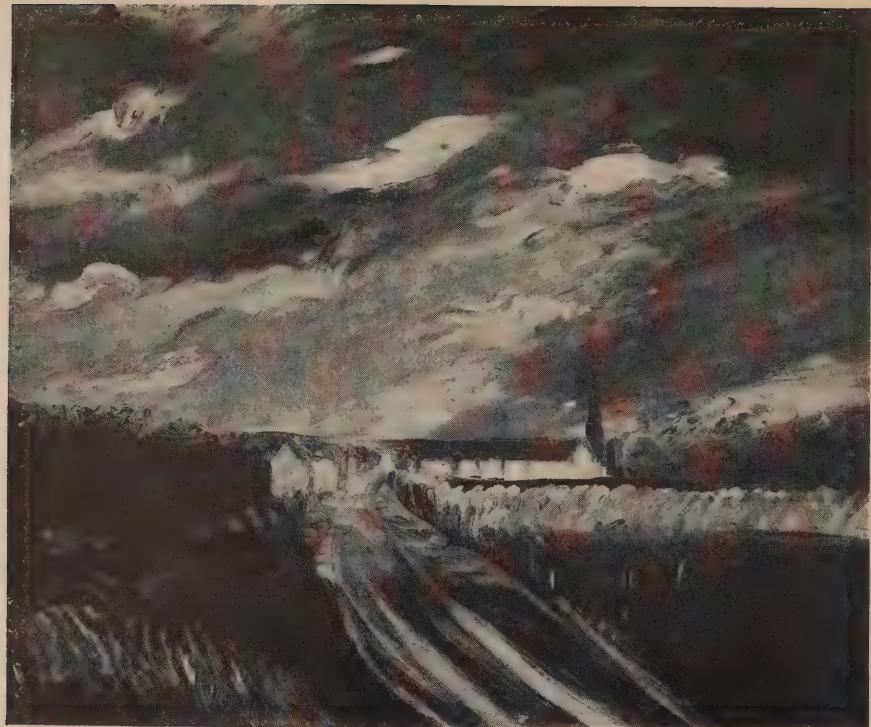
ANDRE BAUCHANT

FRENCH: b. 1873

64A. *FLOWERS IN VASE*. In a landscape, an ovoid purplish vase, filled with small asters in reddish shades, stands on a slab atop a rock in the foreground; a rivulet lined by grassy banks flows at the left, and behind four willow stumps at the right, huts are discernible on an elevation. Signed at lower centre A. BAUCHANT, and dated 1946.

12 x 16¾ inches

From the Galerie Petridès, Paris



[NUMBER 66]

500

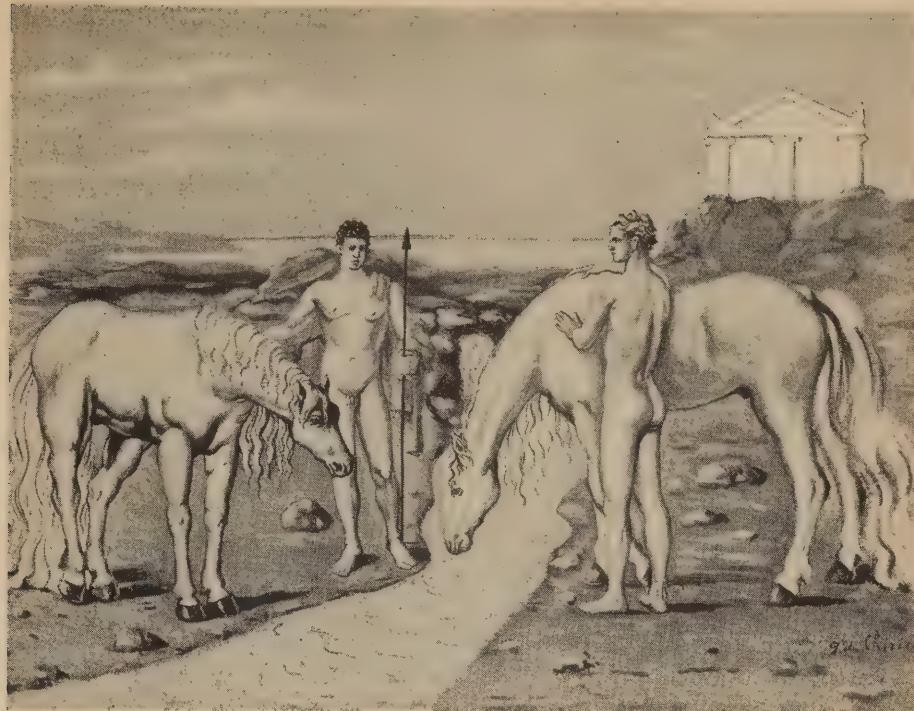
MAURICE DE VLAMINCK

FRENCH: B. 1876

66. *LANDSCAPE*. A deep amber-shaded furrowed road leads through fields to a village; a low-built church at the right. Deep blue and green shaded sky, with white clouds indicating an approaching storm. Signed at lower right VLAMINCK. (*Studley*)

$18\frac{1}{4} \times 21\frac{1}{2}$ inches

[See illustration]



[NUMBER 67]

552

GIORGIO DE CHIRICO

ITALIAN: b. 1888

67. *CASTOR AND POLLUX—II*. Nude figures of youths, one with a scarlet drapery and holding a spear, standing on either shore of a narrow stream, each leading a white horse to drink. In the distance, a view of a blue sea beneath a bright cloudy sky, with a white temple surmounting a brown hill at the right. Signed at lower right G. DE CHIRICO. (N. Y. Private Collector) $31\frac{1}{2} \times 41$ inches

Painted in 1935

Acquired from the artist

Collection of Mrs Henry Stephens, New York

Recorded and illustrated in Lo Duca, *Giorgio de Chirico*, 1936, pl. xxxiv

[See illustration]



[NUMBER 68]

1075

HOVSEP T. PUSHMAN

AMERICAN: B. 1877

68. *SPIRIT OF THE FLOWERS*. A carved wood Buddha, painted in delicate pastel shades, is depicted beside an iridescent vase filled with 'Japanese lanterns' before which lies a square of brocade; at the left, a gleaming enamel painting, with a tiny unguent jar in front. Signed at lower right PUSHMAN.

Board mounted on canvas: 26 1/2 x 22 1/2 inches

[See illustration]



[NUMBER 69]

2100

GERALD L. BROCKHURST, R.A.

BRITISH: b. 1890

69. *ARMIDA*. A young girl, seen at more than bust length, is seated to half left, clad in a grayish blue fur-trimmed pull-over and a cerise vest, fastened with brass buttons in the front, a cap of black cock feathers on her auburn hair. Mountain background. Signed at lower right G. L. BROCKHURST.

30 x 25 inches

Note: Armida was an enchantress in Tasso's *Jerusalem Delivered*, who used her charms to seduce the crusaders from their vows. Her witchery was finally destroyed by a talisman brought from the Christian Army, and Rinaldo, who had been enslaved by her, escaped. She followed him and he finally defeated her in battle, persuaded her to become a Christian, and became her knight.

Exhibited at the Carnegie Institute, Pittsburgh, Pa., 1940, no. 5

[See illustration]

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

70. *LA PASSAGERE*. A woman, seen in profile to the right, is seated in a deck chair, her right arm hanging idly at her side; she wears a straw hat with a sailor brim, and has a blanket over her knees. In the background a lifeboat and the railing of the ship are visible. *Black chalk: 22 x 15 3/4 inches*

Note: Five MS certificates by MM. Marcel Guiot, André Schoeller, Exteens, Jean Cailac and Dortu, will be given to the purchaser. This fine drawing was executed by Toulouse-Lautrec during a voyage from Bordeaux to Lisbon, and is a study for the lithograph entitled *La Passagère du 54 ou Promenade en Yacht*, which may be found in Delteil, no. 366 and which was used as a poster for the *Salon des Cents*.

Executed in 1896

From the Toulouse-Lautrec family

Collection of Marcel Guiot, Paris

Recorded in M. Dortu, *Catalogue des Oeuvres de Toulouse-Lautrec* (in preparation)

[See illustration]



[NUMBER 70]

PABLO PICASSO

SPANISH: B. 1881

71. *BUSTE DE FEMME*. Cubistic portrait of a lady, with long neck and auburn coiffure, before a rose and gray shaded background. (N. Y. Private Collector)

Gouache: 24 1/2 x 19 inches

Painted in 1909

Collection Moll, Berlin

From Ball & Graupe, Berlin

From the Flechtheim Gallery, Berlin

Illustrated and recorded in Christian Zervos, *Pablo Picasso*, 1949, (Cahiers d'Art), vol. II, pl. 144, p. 73

2000

[See illustration]



[NUMBER 71]

GEORGES BRAQUE

FRENCH: B. 1882

72. *POISSON DANS UN PLAT*. Before a brilliant gold-shaded background stands a deep olive green earthenware oval dish on which lies a fish, painted in subdued red color, the bones indicated in brilliant cinnabar; a sulphur yellow and a tawny glass are at the left. Signed at lower left G. BRAQUE. (*Ariz. Private Collector*)

15 $\frac{3}{4}$ x 21 $\frac{1}{2}$ inches

Painted in 1943

Acquired from the artist

From the Galerie Drouant-David, Paris

From the Valentine Gallery, New York

Exhibition of Paintings by Braque, Galerie Charpentier, Paris, 1947

Illustrated in color in Stanislas Fumet, *Braque* (ed. Braun), 1945, pl. 19

[See illustration]

1352



[NUMBER 72]

65541e

GIORGIO DE CHIRICO

ITALIAN: B. 1888

73. *GREEK GIRL*. A blonde young girl, seen at more than half-length, is seated amid a *bosquet* facing the observer, her head slightly tilted to the right. Her raised right hand, at the left shoulder, is pulling aside a white chemise revealing her bare left breast, the other hand is resting in her lap. A white Grecian temple built on an elevation at the right, and a glimpse of the sea in the left distance. Signed at upper right G. DE CHIRICO.

Tempera: 18 x 14 1/4 inches

From Demotte, New York

Exhibition of Paintings by Giorgio de Chirico, Demotte Galleries, New York, 1930

Exhibition of Paintings by Giorgio de Chirico, Wadsworth Atheneum, Hartford, Conn., 1930

Exhibition of Paintings by Giorgio de Chirico, Arts Club of Chicago, Chicago, Ill., 1931, no. 25

Exhibition of Paintings by Giorgio de Chirico, California Palace of the Legion of Honor, San Francisco, Calif., 1931

Exhibition of Paintings by Giorgio de Chirico, Stendahl Galleries, Los Angeles, Calif., Feb. 1931

[See illustration]

654



[NUMBER 73]

JEAN BOLDINI

ITALIAN: 1845-1931

74. *NOONDAY PROMENADE: VERSAILLES*. Depicting a park terrace with statuary, before a screen of green woods; elegant figures in rich Louis XVI attire are seen strolling at the right, one lady seated in a sedan chair with a companion, the carriers standing nearby. Signed at lower right BOLDINI, and dated '76. (N. Y. Private Collector) Cradled panel: 19 x 34 inches

2506

Collection of Mrs Sanford White, New York

[See illustration]

MILTON C. AVERY

AMERICAN: B. 1893

75. *FLOWERS ON A RED BACKGROUND*. A tawny red vase, standing on a rose table, is filled with mountain-laurel; light-colored books are piled up at the left, on the top stands a painted study of a semi-nude; another sketch is leaning against the wall. Only partly visible, at the right is a gray-glazed lamp with yellow paper shade, outlined against the orange red background. Signed at lower right MILTON AVERY, and dated 1943. 30 1/4 x 40 inches

275

Collection Orswell, Providence, R. I.

From the Buchholz Gallery, New York

ZOLTAN L. SEPESHY

AMERICAN: B. 1898

76. *THE WHOLE TOWN*. A roadway leading through the main street of a country town, with a gas station at the right, lined by business buildings before which passenger cars are parked in line. Sharply delineated cumulus clouds above. Signed at lower left SEPESHY. (Pepsi-Cola Company)

275

Tempera on masonite boards 24 x 32 inches

From the Midtown Gallery, New York

Reproduced in color in the Pepsi-Cola Calendar, 1948

HENRI LEBASQUE

FRENCH: 1865-1937

77. *SOLITUDE*. In a dense forest of tall lofty trees, is an allée through which a young girl is walking towards the observer. A glimpse of rose clouds and blue summer sky is discernible through the trees in the centre. Signed at lower right H. LEBASQUE. (Greene) 29 x 23 3/4 inches

725



[NUMBER 74]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

78. *DANTE ET VIRGILE*. In the sacred wood of the Inferno, Virgil is walking with Dante, who looks down with horror at a hyena following them; a tiger lies before the poets, and a lion approaches from the shadow at the right. Tall tree trunks in the left foreground. Signed at lower right COROT, and dated 1873. (Paris Private Collector)

53½ x 33½ inches

Note: A photostat of the page of the Galerie Georges Petit catalogue (*vide infra*) in which this painting appeared, will be given to the purchaser. In it is printed a letter from M. Moreau-Nelaton, the collaborator of Alfred Robaut, in *L'Oeuvre de Corot*, which is addressed to M. Henri Rodrigues, and states as follows (translation): "You have just pointed out to me an error in the catalogue of Corot's work by Alfred Robaut, edited under my direction, an error repeated by me in the *Histoire de Corot et de Ses Oeuvres*. The catalogue states, and I repeat it, that the painting of *Dante et Virgile*, of which you are the owner, was painted by Corot over a sketch by M. Rodrigues. You tell me that this statement is not correct, and that this work is entirely from the hand of Corot alone; and after examination of the picture, I admit fully the truth of your declaration. M. Robaut has accordingly made an incorrect statement, which I repeated." (Signed) E. Moreau-Nelaton, May 23, 1913.

Collection of Georges Rodrigues-Henriquez, Paris, friend of the artist

Collection of Henri Rodrigues

From the Galerie Georges Petit, Paris, Dec. 1918

Exposition de L'Oeuvre de Corot, L'Ecole des Beaux-Arts, Paris, 1875

Exposition du Centenaire de Corot, Paris, 1895, no. 1118

Recorded and illustrated in Robaut, *L'Oeuvre de Corot*, 1905, vol. III, pp. 360-61, no. 2315

[See illustration]

ANDREE RUELLAN

AMERICAN CONTEMPORARY

79. *DOCKS AT ROUNDOUT*. Tall trees, in early spring foliage, line a road which leads to an inlet separated from a lake by a peninsula densely grown with willows. At the right, a modern buff stone building, and at the left, a green cottage with adjoining shacks. A workman, in the foreground, is walking towards the observer. Signed at lower left ANDRÉE RUELLAN. (Pepsi-Cola Company)

24 x 34 inches

From the Kraushaar Galleries, New York

Twentieth Biennial Exhibition, Corcoran Gallery of Art, Washington, D. C., 1947

NICOLAI CIKOVSKY

AMERICAN: b. 1894

80. *RIVER FRONT, ST. LOUIS*. Four working men, seen from the back, are resting on the grass beside a river, a steamer before them; a railroad bridge spans the river in the middle distance. Signed at lower right NICOLAI CIKOVSKY, and dated '46. (Pepsi-Cola Company)

24 x 30 inches

From the Associated American Artists' Gallery, New York



[NUMBER 78]

175 JOAQUIN SOROLLA Y BASTIDA

SPANISH: 1863-1923

81. *PORTRAIT OF A LITTLE GIRL*. Head and shoulders of a little girl, seen from the front, with a rose scarf in her brown hair, and her black eyes wide open beneath bangs; the dress sketched in brown and buff shades. Inscribed at upper right *A Isabelita*, signed J. SOROLLA, and dated 1917. (Greene)

13½ x 10½ inches

158 JOHN WILSON

AMERICAN CONTEMPORARY

82. *MOTHER AND CHILD*. A Negro woman, seated with her back to a window bounded by amber yellow curtains, is seen at knee length, her left arm around the neck of a young boy, who is looking down into a book on her lap. Through the open window, the outlines of a city are discernible. Signed at lower left JOHN WILSON, and dated '43. (Pepsi-Cola Company)

40 x 26 inches

Exhibition, Paintings of the United States, Carnegie Institute, Pittsburgh, Pa., 1944

Loan Exhibition, Museum of Art, Rhode Island School of Design, Providence, R. I., 1945

Exhibited at the Walker Art Center, Minneapolis, Minn., 1947

Exhibited at the Syracuse Museum of Fine Arts, Syracuse, N. Y., 1947

200 JAY ROBINSON

AMERICAN CONTEMPORARY

83. *JAMES P. JOHNSON*. In profile to the right, the famous jazz pianist and composer is seen seated at an upright piano, which stands in front of a bar in a saloon; girls, a sailor, a soldier, and other men are watching him. In the foreground, two beer glasses are placed on a counter, and various bottles on a two-tier table behind him. Signed at lower left JAY ROBINSON. (Pepsi-Cola Company)

Board: 30½ x 24 inches

300 N. ZSISSLY

AMERICAN: B. 1897

84. *SUMMER STORM*. A brilliant red lighthouse, with adjoining clapboard buildings, stands on a dune sparsely grown with grass. The lighthouse keeper, at the rail, is signaling to a small boat riding the tumultuous waves. Signed at lower right ZSISSLY. (Pepsi-Cola Company)

28 x 48 inches

Reproduced in color in the Pepsi-Cola Calendar, 1948

118 MILTON C. AVERY

AMERICAN: B. 1893

85. *STILL LIFE: FRUIT*. On a green table cloth stands a liquor bottle between a tilted container with apples at the left, and a bowl holding lemons at the right, before which four more pieces of fruit are scattered. Signed at lower right MILTON AVERY. (Hoffman)

Board: 18 x 30 inches

52
VAUGHN FLANNERY

AMERICAN CONTEMPORARY

86. *PREAKNESS IN TRAINING*. A chestnut stallion with long tail is standing in profile to the left before clapboard grandstand buildings, which are painted in contrasting colors. A jockey in the centre is astride the horse, with a Negro stable boy in front of the group. Inscribed at bottom: *Preakness in Training at Pimlico, Maryland, for the Dinner Party Stakes*. Signed at lower right VAUGHN FLANNERY. (Pepsi-Cola Company) Panel: 28 x 40 inches

Exhibited at the Kraushaar Galleries, New York

Reproduced in color in the Pepsi-Cola Calendar, 1949

600
JEAN LIBERTE

AMERICAN CONTEMPORARY

87. *THE HARBOR*. A village of humble cottages lines a bay extending at the left in a semi-circle, with boats at anchor near the sandy beach. On the slopes of deep blue mountains are colorful houses illuminated by the last rays of a setting sun. Signed at lower right LIBERTÉ. (Pepsi-Cola Company) 25 x 42 inches

Exhibited at the Babcock Galleries, New York

Reproduced in color in the Pepsi-Cola Calendar, 1949

120
NAN LURIE

AMERICAN CONTEMPORARY

88. *BREAD ON THE BLUE TABLE*. On a blue-painted oblong table, a colorful cloth is spread over a loaf of bread at the left; an open grapefruit with a banana in the foreground. A wall, in ochre and greenish shades, in the rear. Signed at lower right NAN LURIE. (Pepsi-Cola Company) 22 x 44 inches

120
COPELAND C. BURG

AMERICAN CONTEMPORARY

89. *MEXICAN LANDSCAPE*. A grove of colorful luxuriant trees surrounds a little church built on the slope of a hill at the left; through barren fields enlivened by slender saplings, three women wearing black mantillas are walking away from the observer, towards a rivulet at the foot of the hill. Signed at upper right COPELAND. (Pepsi-Cola Company) 24 x 30 inches

Reproduced in color in the Pepsi-Cola Calendar, 1948

275
JEAN DUFY

FRENCH: B. 1888

90. *LE CONCOURS HIPPIQUE*. A high glass dome spans a *manège* where groups of cavalry officers, in uniform, are performing equestrian feats; a large audience fills the boxes on either side. Signed at lower centre JEAN DUFY, and title inscribed at lower right and dated '38. (Paris Private Collector) Gouache: 17 1/2 x 23 inches

275
JEAN DUFY

FRENCH: B. 1888

91. *LA VUE DU PONT*. A long arched viaduct spans the Seine, which flows through a suburban section of Paris; scaffolds and new buildings at the right, and cranes sketched in strokes in the foreground. Signed at lower left JEAN DUFY. (Paris Private Collector) Gouache: 17 1/2 x 23 inches

75
EMILE BOYER

FRENCH: B. 1877

92. *THE SLAVE GIRL*. A half-nude Oriental girl is seen at almost knee length seated to half right, her hands tied with ropes in her lap. Her black hair is covered with a patterned lace veil which falls down her back; grayish blue-green background. Signed at lower left E. BOYER. (N. Y. *Private Collector*)

25½ x 19½ inches

From the Galerie Bing, Paris

186
E. GALIEN-LALOUE

FRENCH CONTEMPORARY

93. *PARIS STREET SCENE*. A snow-covered boulevard, its house fronts illuminated by lamps, extends into the foreground. A denuded tree in the centre near the sidewalk, where pedestrians are crowding about the displays. A fiacre and a woman passing in the roadway in the centre. Signed at lower left E. GALIEN LALOUE.

Gouache: 18½ x 22 inches

250
HORIA DAMIAN

FRENCH CONTEMPORARY

94. *LA SEINE (RIVE GAUCHE)*. View of a *quai* with automobiles and a snow-covered sidewalk with pedestrians, a row of bare trees overlooking the river; in the left foreground a corner of a house. Signed at lower right DAMIAN. (N. Y. *Private Collector*)

26 x 31¾ inches

From the Galerie Pollock, Paris

280
MAURICE GRAVES

AMERICAN: B. 1910

95. *ANTELOPE: TWO GOUACHE PAINTINGS*. [A] Recumbent figure of an antelope carrying its young in its womb; encircled with a blue aureole. Landscape background. [B] A recumbent red antelope, encircled by a blue aureole, lying in the foreground of a mountainous landscape. Both signed at lower left M. GRAVES.

Gouache: 11 x 13 and 12 x 15¼ inches

From the Willard Gallery, New York

From the Kleemann Galleries, New York

Collection of Frank W. Crowninshield, Parke-Bernet Galleries, Inc, 1948

[END OF SALE]

38190-